

# American Art News

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## IMPORTANT TO SUBSCRIBERS.

The largely increased cost of production of this journal during the past six months, due to the great and unprecedented rise in the price of paper and metals, which has almost doubled our printing charges, and which does not seem likely to diminish, makes necessary an increase of the yearly subscription rate to \$3 (\$3.75 to foreign countries—\$3.35 to Canada).

## A WEST PORTRAIT SOLD.

The "Portrait of a Gentleman," reproduced in this page, by Benjamin West, was recently purchased from the Ehrich Galleries, N. Y., by the Friends of American Art for the permanent collection of the Chicago Art Institute. The artist, as will be seen, has presented his sitter three-quarter length life size (50x40 inches), dressed in a dark green coat, with a red curtain as a background. He is seated in a chair, has some interesting "still life" to his right, and a beautiful landscape is visible through the window. The picture has an added interest in that it is signed and dated 1792, or two years after West became President of the Royal Academy, to which post he succeeded as the second president after the death of Sir Joshua Reynolds. Certainly a considerable honor to be conferred on an American artist. The Art Institute as well as the city of Chicago, is to be congratulated on the acquisition of this fine canvas. It has been pronounced by many of the keenest critics of early Americans as the finest West portrait known.

In the latter part of the XVIII century English artists were especially interested in the painting of historical, allegorical and religious subjects, and West, who received a grant from the Crown and was not required to paint for the remuneration received, devoted himself to this class of painting. This was unfortunate for the art world. Judging from a portrait such as the one reproduced, one gets an inkling of the sterling painter that West was at his best, and it is to be regretted that he did not devote himself more to this class of work instead of painting the subject pictures which largely represent his known work.

## WITHOUT DOUBT A MEMLING.

In a recent number of "Art in America," Max J. Friedlander has an article on "The Altman Memlings at the Metropolitan Museum," which disposes of the efforts to cast doubt on the authenticity of the "Portrait of an Old Man." This he classes as the earliest of the three portraits by Memling in the Museum. It was formerly in the collection of Baron Albert Oppenheim of Cologne. "When it first reached Cologne," Herr Friedlander says, "the portrait head of the old man now in the Metropolitan, which is shown on a dark neutral-colored background and closely enframed, was considered a work of Jan van Eyck's, and under his name it was exhibited at Bruges in 1902 (Catalog No. 16). Memling's authorship, which I have often affirmed and which, so far as I know, is now almost universally accepted, shows most plainly on the drawing of the hand. The mildness and restraint in the characterization of the resigned old countenance is entirely in the spirit of Memling's art, although in the treatment of the wrinkles there is a superficial, unimportant analogy with van Eyck's much more tense and sharp way of characterizing a head."

## ART ALLIANCE PROSPERS.

The first annual report of "The Art Alliance of America," recently issued, states that the initial associate membership of nine artists has grown, in the course of the year, to 185. Active members now total 130, making a grand total of 328 members. Judging from the sales of pictures, illustrations and designs for furniture and decorative objects in general, the Association has filled a long felt want. Its purpose has been to stand as the "go-between" for the artist and the business man and its success is deserved.

W. B. van Ingen, Paul Manship, Jane Scudder and B. Bufano have rented apartment studios in the new buildings to be put up on the south side of 8th St., between Fifth Avenue and University Place, by the trustees of Sailors Snug Harbor.

## WILLIAM M. CHASE QUITE ILL.

The condition of William M. Chase, the veteran American artist, who has been seriously ill for some months past at his residence, 234 E. 15 St., and confined to his bed a greater part of the time, has somewhat improved when the "Art News" goes to press, but his host of friends and the American Art World in general will regret to learn that he is not as yet convalescent. Mr. Chase was born in Franklin, Indiana, Nov. 1, 1849, and will therefore, be 67 on his approaching birthday.

The library of Harvard College has recently come into possession of a remarkable collection of English historical broadsides and proclamations.

## MR. FRICK BUYS A REMBRANDT.

A fourth example of Rembrandt has been secured by Mr. Henry C. Frick, it is reported on good authority, through Mr. Edward Brandus, who is now in Paris, acting for E. Gimpel and Wildenstein.

The canvas, reproduced on Page 5, is entitled "Old Woman Reflecting Over Her Reading," and comes from the collection of M. Jules Porges of Paris, where it has hung for many years past. The picture has been hung in the handsome and spacious gallery which forms a left wing to Mr. Frick's residence at Fifth Ave. and 70 St., formerly the site of the Lenox Library, and has been placed between the Franz Hals "Portrait of a Man," and the Van Dyck "Portrait of the Marches de Brignola."

The picture is said to have cost Mr. Frick about \$250,000. It measures 38½ inches in height by 31 in width and was painted in 1649. The other Rembrandts owned by Mr. Frick are "The Polish Rider," "Portrait of

## THE BLAKESLEE CREDITORS.

The Columbia Trust Co. and Mrs. Clara W. Blakeslee, executors of the estate of Theron J. Blakeslee, the well known art dealer, who died in March, 1913, have petitioned the Surrogate's Court to determine why the claim of Eugene Fischhof of Paris against said estate, should not be tried and determined, and that of Louis Lebrun should not be concluded, and that they should be permitted, should occasion require, to file a report, supplemental to that already filed setting forth the condition of the estate subsequent to that filed July 31 last. As a result of this petition the creditors of Mr. Blakeslee are cited to appear in the Surrogate's Court, N. Y. City, Nov. 21, next, at 10:30 A. M.

The said creditors, according to this notice or summons, are as follows:

Goodwin Cohen; Neville Cooper, doing business under the name of S. T. Smith & Son; "Benjamin" Freeman (the name "Benjamin" being fictitious); Edwin M. Hodskins; E. T. Turner; Asher Wertheimer; John Lane; Louis Lebrun; Paul Mersch; Charles Sedelmeyer; Lockett Agnew; C. G. Agnew; C. R. Williams and Colin Agnew; A. J. Sulley and J. M. Brown; Arthur and Alexander Tooth; W. L. Peacock, H. Wallis and D. C. Thomson; Renato Trott and Marcel Nicolle; Dowdswell & Dowdswells, Ltd.; Michael Friedsam, Bernard Sacha, George R. Reed and Edwin J. Steiner, as Executors of Benjamin Altman, deceased; Eugene Fischhof, Karl F. Schaefer (Buskirk Co.); Theron Davis; Clara E. Evans; Rush C. Hawkins; W. T. Helmuth; Harriet E. Lambert; Henry Reinhardt; George de F. Smith; Edward Nicholson; Walter R. Bacon and Farmers' Loan and Trust Company, Executors of Edward R. Bacon, deceased; Philip C. Asher and John Staab (Asher & Staab); Samuel J. H. C. and I. I. Bloomingdale (Bloomingdale Bros.); Julien T. Davies, Joseph S. Auerbach, Edward Cornell, Charles E. Hotchkiss, Brainard Tolles, Julien T. Davies, Jr., Charles H. Tuttle, Nichols F. Lensen, Harrison Osborne and Warner B. Matteson (Davies, Auerbach & Cornell); Percy W. French and Mitchell Samuels (P. W. French & Co.); Rene Gimpel and Nathan Wildenstein (E. Gimpel & Wildenstein); American Art News Co., Inc.; Albert B. Ashforth; Astor Trust Company; Bear Lithia Springs Co.; Carroll Galleries, Inc.; Edward F. Caldwell & Co., Inc.; Corcoran, Fitzgerald & Co.; Ehrich Galleries; Equitable House & Window Cleaning Co., Inc.; Langdon Leasing Company; New Netherland Bank of N. Y.; N. Y. Telephone Company; F. W. Newcomb Mfg. Co.; Globe Indemnity Co.; Clara W. Blakeslee, Cornelius Blakeslee; Jane B. Ives; Union & New Haven Trust Company, as Executors of Adeline B. Du Bois, deceased; Robert E. Blakeslee; Elizabeth B. Tracy; Dorothy N. Blakeslee and Helen B. Peabody.

## ENGLISH ART TRADERS COMING.

Partly because some of the West End fine art representatives have been accorded temporary exemption, in consideration of their American journeys, and partly because some of their bosses look forward to a larger sphere of usefulness for their talents existing in the U. S. A., than here, you can look for a flitting of the representatives to the States by or before the end of next month, when doubtless the Atlantic crossing will be much more pleasant than in early January. Mr. Alfred Bell, who will represent himself, has been so fortunate as to secure the service of Mr. A. Heathfield Jones (late Mendoza Galleries), who will manage the A B C affairs in his absence.—London Fine Arts Trade Journal.

## NEWARK IS TOO PRACTICAL.

Mr. John Cotton, Secretary and Director of the Newark Museum Association, is convinced that the residents of that city are more interested in the industrial than the fine arts. He says that when the Museum recently opened one of the largest collections in its history, it was advertised in the daily press and the 477 members were notified individually and that only five visitors appeared, all non-members.

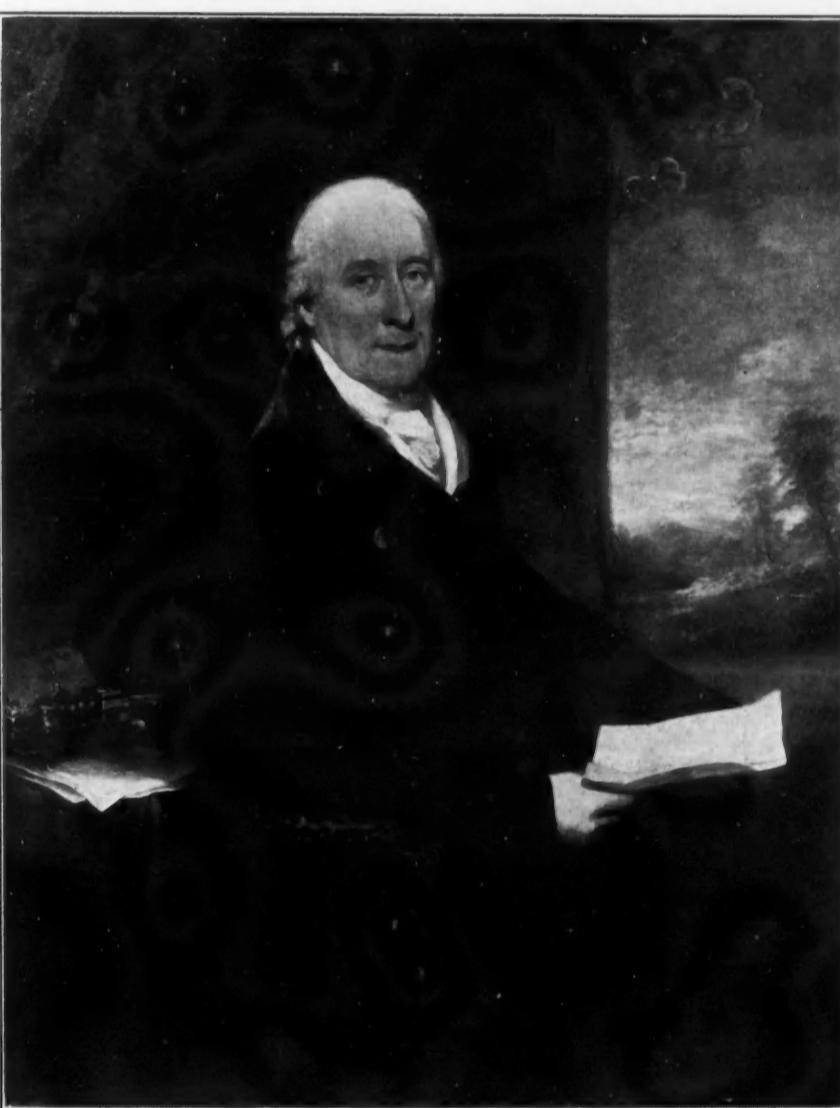
## XIMENES' WAR STATUE.

The Italian sculptor, Ettore Ximenes, who though 60, is at the front, as an officer of engineers, has just finished the model of a bronze monument, to be erected on the Carso, to the Italian soldiers fallen there. It will be cast from captured Austrian guns. An angel lifts up a dead man, the figures forming a cross.

## WARD'S SHERIDAN UNVEILED.

A bronze equestrian statue, the latest work of the late J. G. A. Ward, of Gen. Philip H. Sheridan, was unveiled Oct. 6 at Albany, N. Y., his birthplace. It was paid for jointly by State and city.

Eugene H. Morahan has finished the model for a memorial fountain to be erected at Newport, R. I., by the horseman friends of the late Alfred Gwynne Vanderbilt. The granite bowl and pedestal will be surrounded by a classic group of a bareback rider standing on two horses. The monument will be 12 feet high by 6 ft. in diameter at the base.



PORTRAIT OF A GENTLEMAN

Benjamin West

Purchased from the Ehrich Galleries for Presentation to the Chicago Art Institute.

## BROOKLYN MUSEUM WING.

To complete the new east wing of the Brooklyn Museum \$350,000 is needed and an effort is being made to get the city to appropriate the funds. Three hundred canvases are stored at the museum on account of lack of hanging space and many other collections are not on view.

## WAS WOUNDED FOR FRANCE.

Mr. J. Jory, the N. Y. representative of the well known Paris picture firm of Lebrun of 48 W. 46 St., returned on the Esplanade on Oct. 10, after having served and been wounded with the French army. He was severely wounded the end of September, 1914, at the Battle of the Aisne, near Rheims and spent two years in hospitals, chiefly at Hyeres in the south of France. He is now on an indefinite leave and is hardly yet fully recovered.

## S. J. TILDEN MONUMENT.

The first monument to S. J. Tilden was unveiled Oct. 6, at the old Bigelow home, at Malden, N. Y. It consists of a bust in marble by Kitson.

Rembrandt by Himself" and "Portrait of An Artist." There are now 103 pictures in Mr. Frick's New York collection, but there are many others in his country home at Pride's Crossing, Mass.

## WINS LEBRUN SCHOLARSHIP.

It is announced that the Lebrun traveling scholarship, of the N. Y. Chapter of the American Institute of Architects, has been awarded to Austin Whittlesey of N. Y. Honorable mentions were given to Burnham Hoyt, Ernest E. Weihe and Robert Palleson. The competition drawings were placed on exhibition last week at the Fine Arts Building.

## GIFT TO BALTIMORE ART.

Mrs. Henry B. Gilpin of Baltimore has recently given to the Charcoal Club and Art School of that city a large residence at the corner of St. Paul and Preston Streets.

Mr. Henry Collins Brown, author of "Old New York," is to revise Valentine's Manual, which is to be issued at 15 E. 40 St.

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**CHICAGO.**

The local art season is well launched, and the prospects are that it will be more "lively" all Autumn and Winter. This is to be hoped for, for the past two years have been rather discouraging to artists and dealers.

The season opened at the Art Institute October 12 with a reception given by the Directorate and members in honor of the exhibiting artists of the initial annual assemblage of arts and crafts work. The show is satisfactory in that improvement in execution is evident in most of the hand crafts exemplified. The leading feature is an ecclesiastical exhibit of textiles, in hand-work; symbolic pieces in gold, silver and amalgamated metals; wood-carvings and ivory imagery—all by American craftsmen.

The Chicago Ceramic Art Association exhibits with the arts-crafts show.

Five leading American etchers are exemplified at Roullier's—Joseph Pennell, Otto Schneider, Herman Webster, Lester Hornby, Donald Shaw MacLaughlin, by an even hundred prints.

Among the artists contributing to the relief of French, British and Belgian war orphans is the Englishman, George T. Winterburn who now has an exhibition at a local gallery. The proceeds of sales will go to the Red Cross Fund. The canvases are Minnesota and Illinois landscapes.

There is now on an assemblage of important American paintings at Young's—and Mr. Young is arranging a still more important exhibition of American works, all to be presented through "unique methods." Young has a habit of "springing" new features at his attractive galleries.

Henry Reinhardt & Son have some new examples of foreign and American artists on view in their galleries.

Institute displays during November will include a show of sculptures under the auspices of the National Sculpture Society, and the McCormick loan display of Millet etchings.

H. Effa Webster.

**LOS ANGLES (CALA.)**

The Museum of History, Science and Art at Exposition Park, has purchased four canvases from the exhibition of contemporary American painters, held at the museum during the summer. Among the canvases purchased are "The Scarlet Necklace" by Richard E. Miller, "The Cliff Dwellers" a prize canvas by George Bellows, "Down the River," by Daniel Garber and "The Land of Hearts Desire," by William Wendt, who lives here. It is the intention of the museum to purchase canvases for their permanent collection from time to time from their exhibitions of contemporary American painters.

Richard E. Miller will remain in Pasadena all winter and is to be connected with the Stickney Memorial School of Art of which Mr. C. P. Townsley, formerly associated with William Chase's European classes, is director.

The Cala. Art Club opened its seventh annual exhibition with a private view and reception, Oct. 5, at the Museum of History, Science and Art. Richard E. Miller's canvas, "Study" occupied the place of honor.

Robert Henri, during his recent stay in the Southwest visited the ancient pueblo of Taos, New Mexico, and met many of the artists who congregate each summer at this interesting place. Among the visitors this summer was Helena Dunlap who spent the greater part of the season there.

**PHILADELPHIA.**

The leading local art dealers are actively engaged in preparing for the exhibition season, some in making additions to their galleries, others in changing their locations to more commodious and fashionable quarters. The Rosenbach establishment has been notably enlarged by the construction of a new Italian Room for the display of tapestry, furniture and pictures of the Renaissance period and over it a garden in which the appropriate environment of statuary, marble jardinières, fountains, sun dials and sedia will be obtained. The firm of Robinson & Farr formally opened their new premises at 1626 Walnut St., Oct. 19. These are a series of beautiful rooms furnished much as a gentleman's private house would be with articles in the style of the Eighteenth Century, principally pictures of the British school, Sheraton, Chippendale and Adams furniture, solid silver and Sheffield plate, Flemish tapestries and Oriental rugs.

The McClees Gallery is now occupied by an important exhibition of watercolors and charcoal drawings by the late F. Hopkinson Smith to continue until Nov. 1.

Five canvases by Thos. Sully and twelve watercolors by Wm. T. Richards were sold Tuesday at the Phila. Art Galleries.

The Art Club has issued circulars of announcement of the XIX annual exhibition of watercolors, pastels and black and whites Oct. 29-Nov. 12.

A valuable collection of paintings, rugs and bronzes, reported to be worth about \$2,000,000, housed in a private museum near Germantown, the property collected by Charles K. Smith who died on Friday last will be disposed of, probably this season. Mr. Smith was interested in local politics at one time and for a number of years was a member of City Councils, although his fortune was accumulated in the oil business. It seems he has often expressed a wish that his collection should become the property of the city, giving by that some foundation to the rumor that he has done so. The odd feature of the matter is the fact, that, until the death of the owner, few people knew of the existence of this aggregation of works of art, now brought to notice by some of the newspapers. What would be done with it in case it was bequeathed to the city is a matter of conjecture just now when the proposed new Art Museum still remains in *statu quo*.

There is, however, some ground for hope that construction of the building might be commenced at some not very distant date as at a meeting recently held of the Park Commission it was reported that there was an additional building fund of \$1,000,000 now available. At the same meeting it was reported that there was a net surplus of \$46,775 in the fund for the purchase of works of art for the Wilstach collection in Memorial Hall.

The society known as the "Phila Pageant" has issued invitations to the various art organizations and to writers not connected with any particular club, for a scenario to be produced in the Masque of 1917 at the Academy of Music some time early in the year.

The Art Alliance, under the able guidance of Mrs. W. York Stevenson, is actively pursuing the campaign in furtherance of its proposed new building. The plans, now on view in the temporary quarters of the Alliance, have been drawn by Ralph Adams Cram, architect, and make provisions for exhibition galleries, a theatre, a meeting room for art and musical clubs not otherwise provided for. A triple exhibition is now on view in the Alliance rooms of bronzes, by Alfonso Faggi, a Florentine artist, statuettes, busts and plaquettes reflecting strongly a feeling for gothic art, a collection of some 30 oils and pastels by Ethel Herrick Warwick and a group of objects in silver, pottery, bookbinding and jewelry the work of Arts and Crafts Women's Guild.

Another note of interest to the fraternity of artists and students is the purchase by the authorities of the Academy of a tract of land with a number of large buildings, including an old hotel dating from 1750, to be used for purposes of a summer school of painting, at Chester Springs, West Pike-land Township, Chester County. Probably many of the Cresson Travelling Scholarship students barred out from Europe just now, will pursue their studies there.

Every visitor to Philadelphia who is familiar with the wonderfully effective location of sculptural monuments and statues of historical personages in cities abroad, notably Florence and Paris, has been impressed with the very unfortunate position of those disposed about the City Hall. It seems the matter has been drawn to the attention of some of the City officials and now it is reported that there is a movement on foot, since the new Parkway is approaching completion, to remove a number of them to certain triangular plots formed by the intersections of that thoroughfare with the already existing city streets.

Eugène Castello.

**BOSTON.**

The Copley Society of Boston plays its best trump boldly when it announces a representative exhibition of works of Zuloaga. This exhibition is to be opened by a fashionable private view.

At the City Club John N. Haapenen exhibits his works, which one rejoices to see are better lighted than those at most of the shows held in the rooms of semi-public organizations. Rumor has it that sales are sometimes made at these clubs, but the world is full of optimists! Mr. Haapenen's canvases show youth, it is true, but also indicate courage, observation and perseverance, a trio that often spells success.

George Alfred Williams, whom a local paper has classed as a "New Jersey Symbolist," has a one-man show in a local gallery of antique (or ancient or classic) fame. The "gallery-trotter" finds Mr. Williams' work interestingly different from the Boston formula, but it is safe to predict that Mr. W. would never have allowed his imagination to sway his brush thusly if he had breathed the rarified air of the Back Bay, or if his studio were in the vicinity of the Art Club. However, his work is good, convincing, and uncommon in *not* being "liked."

October 16 was the date for the invasion of Boston by the "advanced" painters from Provincetown, Mass—the Vose gallery, the host for this friendly tribe. The "shock" given to the "Boston school" by this exhibition I will try to describe in a later issue!

John Doe.

**ROCHESTER (N. Y.)**

The Memorial Art Gallery is showing a group of oils by contemporary Phila. artists, among whom are J. Pearson, L. Seyffert, Paul King, Yarrow, Kornhauser, A. L. Gaul, Mary Butler and L. Raditz. The paintings shown are chiefly among the recent and more important works of these painters. The group is the first for which the Gallery has furnished its own frames, the canvases, with few exceptions, having been sent unframed. The plan has so far presented no difficulties, and the appearance of the collection has been commented on favorably.

A collection of William R. Leigh's dramatic western scenes is also shown, and thirty pastels by John McLure Hamilton, lent by Mrs. E. H. Harriman.

The Gallery opens its fourth season with ten important acquisitions to its permanent collection of paintings. One, a gift, is Twachtman's "White Bridge," secured at the sale of the Cowdin collection at the American Art Galleries last May and presented by Mrs. James S. Watson. The other nine together form a permanent loan by an anonymous benefactor. They are "Portrait of Hon. William Bouvier," by Reynolds; "Portrait of Lord Moore," by Raeburn; portrait of an English lady, originally attributed to Sir Thomas Lawrence, but now believed to be by Harlow; a portrait by Graham-Gilbert; a fine old Dutch portrait of a lady with a ruff, attributed to Miereveld, and, of a later period, one of Diaz' infrequent flower subjects, a characteristic Jacque, a charming little interior, "Woman Spinning," by Bonvin, and a vase of flowers by Mettling.

**MINNEAPOLIS.**

The exhibition of paintings by the Boston Guild of Artists has been succeeded by the Swedish art display from the San Francisco Fair.

The new building of the Minneapolis School of Art, under the direction of the Society of Fine Arts, was ready for the thirty-second year of activities Oct. 2. It will be known as the Julia Morrison Memorial Building, the funds being a gift from Mrs. John R. Van Derlip and Dr. Angus Morrison, as a memorial to their mother. Nine scholarships are to be awarded this year, eight for tuition at the school and one in the east. With the new building and under the directorship of C. F. Ramsey, who came to his position two weeks ago, there is a fine outlook for the future of the school. He was a pupil of the School of Industrial Art of the Pa. Museum, and Academy of Fine Arts, pupil of Benjamin Constant and Jean Paul Laurens, holder of Cresson long-term traveling scholarship, 1906-08, three years curator of the school of Pa. Academy of Fine Arts, and four years and a half Acting Business Manager, Department of Fine Arts, Carnegie Institute, Pittsburgh. M. C. Wells.

**TOLEDO.**

The September transient exhibit at the Museum was composed of 23 oils by the following six members of the New Hope Group of Painters. Charles Rosen, Robert Spencer, R. Sloan Bredin, Morgan Colt and W. L. Lathrop.

Director George W. Stevens and wife, who spent the greater part of the summer at Provincetown, Mass., have returned.

The October transient exhibition at the Museum is composed of 45 oils and a few watercolors and pencil studies by contemporary British painters.

Frank Sotek.

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**LAMB PANEL IN A CHAPEL.**

A panel and mosaic panel of "The Star of Bethlehem," by Charles R. Lamb, has been placed over the reredos, in the Chapel of St. Bartholomew's Episcopal Church in East 42 St.

Statement of the Ownership, Management, Etc., required by the Act of Congress of August 24, 1912, of the AMERICAN ART NEWS, published weekly from Oct. 14 to June 1st, monthly in mid June, July, August and September, at New York, N. Y., for October 1, 1916.

State of New York, County of New York: Before me, a Notary Public in and for the State and county aforesaid, personally appeared James B. Townsend, who, having been duly sworn according to law, deposes and says that he is the Editor of the AMERICAN ART NEWS and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in Section 443, Postal Laws and Regulations, to wit:

1. That the names and address of the publisher, editor, and business managers are: Publisher: AMERICAN ART NEWS CO., Inc., 15 E. 40th St., N. Y. C.; Editor: James B. Townsend, 15 E. 40th St., N. Y. C.; Managing Editor, Augustus van Cleef, 15 E. 40th St., N. Y. C.; Business Manager, R. C. Berg, 15 E. 40th St., N. Y. C.

2. That the owners are: AMERICAN ART NEWS CO., Inc., 15 E. 40th St., N. Y. C.; James B. Townsend, 15 E. 40th St., N. Y. C.; Eugene Fischof, 50 Rue St. Lazare, Paris, France; Grover Cleveland Walsh, 30 Pine St., N. Y. C.; Reginald T. Townsend, 15 E. 40th St., N. Y. C., and Alicia B. Du Pont.

"Nemours," Wilmington, Del.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent. or more of total amount of bonds, mortgages, or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security-holders, if any, contain not only the list of stockholders and security-holders, as they appear upon the books of the company, but also, in cases where the stockholder or security-holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security-holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

JAMES B. TOWNSEND, Editor.  
Sworn to and subscribed before me this 27th day of September, 1916.

HENRY RITTERBUSCH, Notary Public.  
My commission expires March 30, 1917.  
(SEAL)

**L'ARTE**

BI-MONTHLY REVIEW OF MEDIEVAL,

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EXHIBITIONS NOW ON.  
Works by Monet's Grandson.

Some 34 oils by James Butler, an American grandson of Monet, the son of T. E. Butler, who was born Giverny, are on view to Nov. 18, and from the opening display of the season, at the Bourgeois Galleries, 668 Fifth Ave. As is natural, the artist inclines to impressionism and his work suggests, in some degree, that of his famous father. He has been painting for a couple of years at Candor, near Ithaca, N. Y., and shows 34 works, all vigorous and strongly, if in some cases rather too highly colored. They have much truth to nature in impressionism, if not always in detail.

Really personal in note and true in effect are such works as "Buckwheat in Bloom," "Sumachs and Asters," "Cornfield in the Fall" and "Buckwheat Harvest." There is fine perspective in "The road through the fields, and other notable examples are "Candor Valley," "Sunset on Hubbard Hill," "Summer Morning at Whitmarth Hollow" and "Catatonk Creek."

## At the New Daniel Galleries.

Mr. Daniel has opened his new gallery, at 2 W. 47 St., with a most attractive display of works by the group of artists in which he specializes. There are 34 numbers on the list, a few being represented by several drawings. Ernest Lawson is at his best in a view of "The Creek in Winter," which is fine in both color and quality, and Samuel Halpert has a massive and effective scene in the "Cathedral, Toledo." By H. Paul Belen there is a strong portrait of a stylish young woman, most natural in pose and expression. Max Kuehne sends a strong, sunny street scene in "Granada." Claggett Wilson is vigorous but unlively in his depiction of a woebegone "Basque Boy."

Thomas H. Benton has given the impression of muscle and weight in his "A Figure Organization," but it, unintentionally perhaps, looks like a struggle. There is a vigorously characterized "Tete a Tete" by Guy Pene du Bois. Some remarkably clever and fantastic drawings are by Charles Demuth. In "Old New York," which is rather hot in color, Glenn Coleman has a strong street scene. Gus Mager in his "Still Life" suggests with much skill the form of his finely colored lilacs.

Others represented are Glackens, Prendergast, Lever, Myers, Wortman, Hartley, the Zorachs, Fisk, Ray, Martin, McFee, Walkowitz and Dickenson.

## Americans at Providence.

The annual exhibition of paintings by American artists, is on to Oct. 26, at the Rhode Island School of Design, at Providence. Among the more noteworthy exhibits are Thayer's "Winged Figure," Mary Cassatt's "Woman with a Fan," Childe Hassam's "Bonnet Point," Hawthorne's "The Crew of the Philomena Manta," Gardner's "Down the River." C. H. Davis' "The Old Pasture," J. A. Weir's "A Maker of Lace." A. W. Dow's "Ipswich Marshes," and Sargent's "Edwin Booth." Others represented include Woodbury, Cotton, Benson, Hopkinson, Rosen, Davey, K. Anderson, W. C. Loring, R. E. Miller, J. T. Carlson, Sloan and Seyfert.

## Miss Stettheimer's Oils.

Florence Stettheimer, who wields a vigorous brush, has good color sense and a supreme disregard for local truth, is showing in an upper gallery at M. Knoedler & Co.'s, 556 Fifth Ave., to Oct. 28, a dozen oils in which flowers, young and elderly women and a country mansion figure. A somewhat effective allegorical canvas is called "Spring."

The figures, in the other works, are agreeably handled, but curiously colored, notably a young woman called "Morning," who has red hair and eyes, and a chalky skin. "Aphrodite" is a statuette surrounded by flowers.

## Views of Old New York.

An important exhibition of views of old New York, containing a number of rare items, is on at Kennedy & Co.'s, 613 Fifth Ave., to Nov. 11, as is also a collection of etchings and dry points by Dwight C. Sturges. There are 83 views of N. Y., ranging from the early XVIII century, to the last decade. With them are a couple of early scenes.

Mr. Sturges, who is represented by 31 plates, is a strong, sympathetic craftsman and shows capital figure works, as well as effective landscapes, such as "Edge of Marshes, Essex," and "A Summer Day." A delightful little seashore sketch is of "Sisters" wading, while there are striking portraits, and character heads. There is in the handling some suggestion of the vigor of Zorn, with an addition where necessary of much refinement.

## Joe Davidson's Wilson Bust.

A vigorously modelled and extremely well characterized bust of President Wilson, by Joe Davidson, is on view to Oct. 28, at the Reinhardt Galleries, 565 Fifth Ave. The expression is one of firmness with the brows gathered in thought. The collar and cravat are indicated but the rest of the costume is artistic nothingness.

## Watercolors by C. C. Fowler.

A group of 15 gouaches and pure watercolors by Carlton C. Fowler is on view at the Goupil & Co. Galleries, 58 W. 45 St., to Oct. 30. They are handled with skill and are good in color and effect. Especially noteworthy are "By the Groot Kerk, Dordrecht," and "Ould Haven, Dordrecht." Other scenes are at Venice, Volendam and Sonning-on-Thames.

## Watercolors by Flower.

An exhibition of watercolors of "English Country Flowers and Gardens," by Charles E. Flower, is on at the Braus Galleries, 2123 Broadway.

## Photographs at National Arts.

An extremely interesting historic exhibition of photography, under the American Institute of Graphic Arts is on at the National Arts Club Galleries, 119 E. 19 St.

## At the Metropolitan Museum.

At the press view, held on Thursday, at the Metropolitan Museum, two very interesting loans, by Sir Edgar Speyer, were seen for the first time. They are a panel portrait, by Roger van de Weyden, of Leonello d' Este, holding a tack hammer, and a French XV Century Burgundian tapestry showing a knight in armor on horse back. Director Robinson also called attention to some further reproduction of Cretan pottery made for the Museum, and especially to two of the series of lectures in the announced course. These are those of Miss Edith R. Abbott, on Venetian painting and Curator Bashford Dean, on arms and armor. He announced, in recalling the recent purchase of the Marmion drawing room from Virginia, that it was proposed to install an American Colonial, Revolutionary, and early XIX Century interiors collection. "B. M. C" writes in the bulletin of the dress of the ancient Egyptians and Mr. A. E. Gallatin of the work of the sculptor Paul Manship, whose "The Flight of Night," he loans.

## A WYANT MEMORIAL.

ALEXANDER WYANT, by Eliot H. Clark, Frederick Fairchild Sherman, N. Y., \$12.50 net.

In continuation of his de luxe series of biographical volumes on American masters of painting, Mr. Frederick Fairchild Sherman has recently published "Alexander Wyant," by Eliot Clark. A colorplate frontispiece reproduces the "Early Morning" from the collection of Mr. Emerson McMillin, and 14 other works are presented in photogravure, including "The Old Clearing," owned by the Metropolitan Museum. Mr. Clark, in the biographical portion of his work gives, by description and anecdote, an excellent idea of the strange shy and winsome personality of his subject, while he displays intelligent appreciation of his paintings. An excellent idea is also given of the artist's methods.

## CLEVELAND'S De LUXE CATALOG.

The Cleveland Museum has issued an edition of 1,000 copies of an important De Luxe catalog, of its remarkable inaugural exhibition. This contains, in addition to the history of the museum, the introductions and the usual catalog matter, nearly 150 excellent illustrations, reproducing a number of views of the building; antiquities, both owned and loaned, as well as paintings old, and modern, oriental art objects, Japanese prints, tapestries and arms and armor. John Huntington and Horace Kelley, to whose trusts the institution is chiefly due, are honored with portraits. The volume, which does much credit to Director Frederick Allen Whiting and his assistants, contains 360 pages.

THE art of the Chinese master Craftsman is shown at its best in the collections of Antique Chinese porcelain, exquisite carvings of jade, coral, amethyst, carnelian, rock crystal, agate, aquamarine, cinnabar, lacquer objects, antique hangings, brocades and velvets, finely carved and gold lacquered wood interiors, etc., now on exhibition.

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## COMING ART AUCTIONS.

## The Halsey Print Sale.

The most important sale of prints, since the Brayton Ives dispersal, will be that of Mr. Frederic R. Halsey, the first part of which, the Americana, is to be sold at the Anderson Galleries, on the evenings of Nov. 1, 2, and 3. For more than thirty years Mr. Halsey has been regarded as one of the world's great print collectors. His gathering includes over 10,000 examples, many of them unique and hundreds of them very rare. The rarities include in large proportion proofs before letters.

The main divisions of the collection are Americana, including naval prints and views of N. Y., sporting examples, XVIII century French engravings; Napoleana, engravings of the French Revolution and lithographs, XVIII century English prints, etchings by old and modern masters, and English, French and German portraits of the XVII, XVIII and XIX centuries.

## Many Notable Portraits.

Among the English mezzotint artists represented are Cousins, Dickson, Dickinson, Earlom, Fisher, Green, Houston, Jones, MacArdell, Raphael Smith, Ward, and Watson. Among the stipple engravers are Bartolozzi, Burke, Cheesman, Gaugain, Knight, Meyer, Schiavonetti, and Caroline Watson. Among the French are Baudouin, Boilly, Bonnet, Boucher, Debucourt, Eisen, Fragonard, Freudenberg, and Huet, among others.

The Americana, to be sold first, form a most important part of the collection. It consists of portraits of Naval Prints, N. Y. City Views, Caricatures, and American Views generally notable.

Among the portraits are John Adams by Savage and Samuel Adams by Graham and Okey, fine impressions of the scarce Jonathan Belcher by Faber, and the Berthier by Alix in colors. There is also a fine print of the Caner by Pelham, the first state of the Arthur Dobbs by MacArdell, and proof before all letters of the Paine by Watson after Peale, which is hitherto unrecorded.

There are important mezzotints of Gates by Tiebout, of Lord George Germain by MacArdell, of Nathanael Greene by Val Green, of Hancock by Copley-Smith, 1775, Shirley by MacArdell—an early and undescribed proof, Vernon by Jones, and the first state of the Truxton by Tiebout.

Also appear the Hartley by Walker; Main's Bishop Hobart, folio, of which no previous record; Lord Howe by Watson; Fraser by Watson, a first state, and a fine print in colors of the Burial of Fraser.

One of the items is The Capture of André, mezzotint by Freeman, 1812. Arnold appears also in several English mezzotints, and there are portraits of Burgoyne, Cornwallis, D'Estaing, De Grasse, Hopkins, and others.

Other rarities are Amherst after Reynolds by Watson, proof before letters; Maverick's Jackson; Tiebout's Jay and Jefferson; Spooner's of Sir William Johnson; the Lord Loudon by Faber; Monckton, by MacArdell of Robert Rogers, and a unique early American mezzotint of Charles Lee, as well as foreign prints of him.

Other fine examples are Lord Percy—the first state of Val Green; Green's Phillips and Parker; Pinckney by Akin and Harrison, and by Tiebout is an undescribed state; a unique mezzotint of Putnam; open letter proof of the Hull by Stuart-Freeman; rare mezzotints of the Indian Kinks; Pownall, by Earlom, a proof of the first state and a proof before all letters, and Peale's scarce William Pitt.

Among the Franklin mezzotints are those of Chamberlin Fisher, Cochin-Humphrey, Jehner, Negg, the Rugenda, Will, Peale, Wilson-MacArdell, Filleul-Cathelin, Janinet and Vanloo-Alix, and the very rare small quarto, "Dr. Franklin, Sold by W. Humphrey." The portraits of John Paul Jones include the Moreau le Jeune, the Notte-Will, and Brookshaw. The Lafayettes include a Debucourt-Le Mire, a Bance folio, and, among others, a scarce mezzotint by Young.

The Washington portraits include the Peale, 1787, oval mezzotint; the Green after Peale; the Chevillet, early state, and the Carington Bowles. Among the Trumbulls are the whole length by Green, the scarce bust by him, and a first state of the Cheeseman. Stuart is represented, among others, by the Atkins & Nightingale, and an undescribed state of the Savage. The Wright engraved by Evans; the Savage portrait, an early impression of the 1789 folio, and the Washington Family in an undescribed state, are exceedingly rare.

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The Naval Prints include the Chesapeake and Shannon by Jukes, the Schetky-Haghe set, the Constitution and Guerriere by Pocock, the Havell set of four in proof state, the unfamiliar Mediator Off Ferroll, the Hewitt-Havell Attack and Storming at Oswego, Kneass' "Sprigs of Laurel," the Endymion and President by Richards, and the probably unique "American Naval Victories" by Tiebout.

The N. Y. Views, large, include the first state of the Visscher Restitutio; the first issue of the Howdell-Canot pair; the Robertson-Jukes "New York from Hobuck;" the Birch-Seymour "Pique Party;" the Wall-Hill pair of 1823 in first issue; the Arneray-Himeley "Prise de Weahawk," and the Catherwood-Papprill, 1846.

What is said to be the finest collection of early mezzotint caricatures of the American Revolution that has ever been offered at public sale includes "A Political Lesson," "A New Method of Macaroni Making," etc. The Catalog was prepared by Mr. Robert Fridenberg.

## NOTABLE COMING "A. A. A." SALES.

Of capital importance, among the early season sales of the American Art Association, is that of the Collection of the Art of the Italian Renaissance, formed by Prof. Elia Volpi, and formerly contained in the famous XIV century Davanzati Palace and Villa Pia, in Florence. The exhibition will open at the galleries Nov. 6, and the sale will begin there Nov. 21, and continue the following seven week days, the paintings to be sold in the ball room of the Plaza Hotel on the evening of Nov. 27.

The pictures include Bordone's portrait of his model, "La Bella;" "Lavinia" and its pendant, known as the Volpi Titians; Raibolini's "Madonna, with Child and Saints," Palma Vecchio's portrait of the Son of Senator Onigo, Basaito's male portrait, Francia's "Madonna with the Infant Jesus, St. Francis of Assisi and St. Bonaventura;" Signorelli's "Nolo mi Tangere." Botticelli's tondo, known as the Tommasi Madonna, Peruzzi's self portrait, Guardi's "A Masquerade Ball," a portrait by Fra Galgario, two Madonnas by Di Pietro, one the Alessandri example; Christoforo Allori's picture of a game of football, and a cabinet sized example of Gentile da Fabriano.

## Some of the Sculptures.

Among the antique sculptures are a IV century Greek statuette of Sappho, an incense burner by Riccio, highly praised by Dr. Bode, and executed for Duke Gonzaga of Mantua; a "River God" by Tribolo, Michael Angelo's collaborator, and "Marsyas" by Pollaiolo.

Included among the terra cottas and (Continued on Page 7)

## CHINESE ANTIQUES

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## BUREAU OF EXPERTIZING.

Advice as to the placing at public or  
private sale of art work of all kinds, pic-  
tures, sculptures, furniture, bibelots, etc.,  
will be given at the office of the AMERICAN  
ART NEWS, and also counsel as to the value  
of art works and the obtaining of the best  
"expert" opinion on the same. For these  
services a nominal fee will be charged. Per-  
sons having art works and desirous of dis-  
posing or obtaining an idea of their value  
will find our service on these lines a saving  
of time, and, in many instances of unnec-  
essary expense. It is guaranteed that any  
opinion given will be so given without re-  
gard to personal or commercial motives.

## ART AUCTIONS BEGIN.

The season of art and literary auc-  
tions opens unusually early this year  
and promises to be more lively and suc-  
cessful than ever before in its history.  
A glance at our Art and Literary Auction  
Sale Calendar every week from  
now on, will repay the lover of and  
seeker after fine pictures, tapestries and  
porcelains, rare are objects, and old and  
modern furniture, as well as old and  
modern prints and books.

The European war has brought and  
will bring to America, a flood of old  
world treasures to be dispersed at auc-  
tion, and some of the sales of these  
treasures already announced for next  
month are of exceptional interest and  
importance—notably that of the  
collections of Prof. Volpi removed from  
the Davvenzenati Palace at Florence.

The sale of the collection of prints  
formed by Mr. Frederick R. Halsey  
early in November, is in its way as  
important as that of the Brayton  
Ives prints two winters ago. The  
minor auction sales, which have al-  
ready been held, and those in progress  
this week, evidence that the public is  
eager to purchase good art works and  
is as much "in" the art, as the stock  
market.

## NOT ON BLAKELOCK COMM.

The editorial in our last issue on the  
"Case of Blakelock," has brought us  
many letters of commendation and  
approval of our criticism of the unwise  
campaign, recently waged in the dailies  
through sensational stories, avowedly  
in the interest of the veteran artist,  
but in our opinion, which seems to be  
generally endorsed in art circles, really  
harmful to said interest. It has also  
brought out the fact that the artists  
Harry Watrous and Elliott Dainger-  
field, who were announced in these  
stories in the dailies, as forming, with  
Mr. John G. Agar and a Mrs. Adams,  
what was called "The Blakelock Relief  
Committee," are unaware of any such  
membership.

This statement regarding Messrs.  
Watrous and Daingerfield, appears to  
have been as unfounded as others pro-  
mulgated in the stories published in  
the dailies regarding the release, etc.,  
of the artist, notably that which re-  
lated to "an artist connected with the  
Brooklyn Museum painting and put-  
ting out canvases in imitation of  
Blakelock's works," which the Museum  
promptly and publicly repudiated. We  
understand that Messrs. Watrous and  
Daingerfield have been much annoyed  
by callers, and through letters, due to  
their supposed membership on a  
"Blakelock Relief Committee." Both  
gentlemen were in sympathy with the  
movement for Blakelock's relief, when  
the matter first came up and devoted  
some time to the matter and to the  
examination of pictures brought them  
for "expertising," but they had no part  
in the sensational stories to which we  
alluded last week.

It may be further stated that Mr.  
Watrous as Secretary of the Academy  
of Design knows nothing of any com-  
mittee of such institution having been  
appointed to work in the artist's in-  
terests. Mr. Watrous has been simply  
flooded with callers bearing pictures,  
claimed or supposed to be by Blakelock  
for his examination, and with let-  
ters requesting his opinion on similar  
works, from all over the country, and  
states that seven out of ten of the pic-  
tures brought him have been spurious  
and at least two or three more, doubtful.

We are pleased to publish the true  
version of the story connecting Messrs.  
Watrous and Daingerfield with the  
"Blakelock Relief Committee," as with  
the art public in general, we were sur-  
prised that they should have appeared,  
even negatively, to have fathered the  
absurd and sensational stories regarding  
Blakelock, published for so long a  
time in the dailies.

## BERLIN PHOTO. CO. CHANGES.

Mr. Martin Birnbaum, for many years  
the American manager of the Berlin Photo-  
graphic Co., and who is now in England,  
to return within a few weeks, has resigned  
to become associated with Scott & Fowles.  
Mrs. Toni Landau, who has been for many  
years in the New York house of the firm,  
will now manage its business here at the  
old location, No. 305 Madison Ave.

Mr. Eugene Glaenzer, of Jacques Selig-  
man & Co., 705 Fifth Ave., returns to  
France today on the Lafayette.

The new Milch galleries have been  
opened at 108 W. 57 St.

## CORRESPONDENCE.

## Kind Words from Kansas.

Editor AMERICAN ART NEWS,

Dear Sir:

Enclosed please find check to extend my  
subscription to the ART NEWS for another  
year.

I desire to congratulate you on the ex-  
cellence of your paper. I look for it eagerly  
every week and am always pleased with the  
sincerity of the reading matter it contains.

Sincerely yours,

Harry W. Jones.

Independence, Kansas, Oct. 1, 1916.

## A Providence Appreciation.

Editor AMERICAN ART NEWS,

Dear Sir:

Enclosed please find cheque for 1916-17  
subscription and I wish to express my hearty  
appreciation of the high standard indepen-  
dence and art news value of your paper.

Very sincerely yours,

F. Usher De Voll.

Providence, R. I., Oct. 5, 1916.

## Approves of Art News.

Editor AMERICAN ART NEWS,

Dear Sir:

Please find enclosed check for \$5—\$2 for  
the ensuing year and \$3 for the coming one,  
as I do not think it too much for all the  
art news you give from all over the world,  
including the squabbles of the art and art  
committees. I miss fellow artists out here  
very much. Here is a good field for creat-  
ing and selling pictures, and for men with  
ability.

Yours sincerely,

F. Zirnbauer.

Carthage, Mo., Oct. 5, 1916.

## Art News Aids Scrapbook.

Editor AMERICAN ART NEWS,

Dear Sir:

I am availing myself of the opportunity  
of renewing my subscription to the ART  
NEWS. I certainly am pleased with it, and  
hope it will be a welcome visitor this winter.

It may interest you to know that I have  
started a scrapbook of the most interesting  
items appearing in the ART NEWS. In that  
way a person can have those items which  
interest him most in the art world, grouped  
together in one volume extending over a  
few years.

I certainly hope your journal may prove  
more useful right along, both for artists  
and art lovers.

Yours truly,

Albert Doezena.

Grand Rapids, Mich., Oct. 14, 1916.

## A NEW ART MAGAZINE.

The initial issue for October, of a new  
and elaborate art monthly, entitled "The  
Art World," and which, while it gives no  
names of publishers or editors, is reported  
to have been started by F. Wellington Ruck-  
stuhl the sculptor, and Mr. Charles DeKay,  
the art writer, backed by a syndicate of art  
lovers—has recently been received.

The long "foreword" signed "The Edi-  
tors," announces that the magazine aims  
to give "a complete theory of art, as dict-  
ated by common sense," and that it will  
stand for and support "Clean Art." These  
are both worthy aims and it is to be hoped  
that the periodical will succeed in advanc-  
ing the cause of clean art in America.

It would be unfair to criticize adversely  
the initial issue of a new and ambitious  
publication, but, with all deference to the  
journalistic ability and art knowledge of  
the editors of "The World of Art," it would  
seem that if they wish to impress its value  
upon American art lovers in future issues,  
they should not publish articles at such  
great length and so totally destitute of any  
possible "news" flavor, as a rule. It does  
seem a little late in the day for essays on  
such well-worn subjects as "Ralph Waldo  
Emerson," Thomas Cole's "Voyage of Life"  
(with illustrations of the famous series),  
"Sculpture of Donatello," "What Is Art?"  
"What Is Painting?" and an "Analysis of  
Works by Raphael, Velasquez, Titian and  
Degas," even if written and signed by such  
authors as F. W. Ruckstuhl, Kenyon Cox,  
Glenn Brown, Daniel Chester French,  
Charles De Kay, Thomas B. Hyslop and  
Robert Underwood Johnson, and one turns,  
somewhat with relief, to a discussion of  
such an unrelated, but more "newsy" sub-  
ject as "The Gas Tank Nuisance," by  
George Martin Huss.

The Magazine is a serious one of large  
and lofty purpose, its illustrations are ex-  
cellent, and although it belies in its general  
contents the intimation of its "foreword,"  
that it is not published for "Highbrows,"  
it certainly should please these gentrity. It  
is not for the public which desires art news  
—and its place is the professional study  
table.

It is to be hoped that "The Art World,"  
will succeed, for there cannot be too many  
art publications to aid in inspiring the pur-  
suit of art knowledge in America.

## OBITUARY.

## Dr. Matthew Woods.

Dr. Matthew Woods, well known as an  
art collector, died in Philadelphia, Oct. 13,  
at the age of 67. He was a member of the  
Authors League and a former President of  
the Browning Society and the Philadelphia  
Society of Arts and Letters.

## William L. Price.

William L. Price, a Philadelphia archi-  
tect, died Oct. 14, at his home in the Rose  
Valley Community, of which he was one of  
the founders, at the age of 55.

## R. L. Daus.

R. L. Daus, a N. Y. architect, died in  
Paris, Oct. 16. He was born in Mexico, educated  
in the U. S. and in Berlin, and graduated  
from the Paris Ecole des Beaux Arts. He  
designed the Hall of Records, 13th Regt.  
Armory and German Hospital in Brooklyn,  
and the Church of our Lady of Lourdes in  
N. Y. He was Secretary of the Commis-  
sion of 1898, to frame the building laws of  
N. Y. City, and 1899-1900, was Surveyor of  
Buildings for Brooklyn. He was a fellow  
of the American Institute of Architects, a  
member of the Society of Beaux Arts Archi-  
tects, and the Atlantic Yacht and Brooklyn  
Clubs. He married Miss Augustine Louise  
Perrin, of Paris, by whom he had a son and  
daughter.

## Morris Bessunger.

Morris Bessunger, antiquarian, died in this  
city, Oct. 6, at the age of 99. He was well  
known in art circles abroad and in this  
country and had secured many notable ob-  
jects for the Metropolitan Museum, as well  
as for private collectors. On armor he  
was an authority. Mr. Bessunger was born  
at Darmstadt in Germany. His first busi-  
ness was the selling of steel pens, having  
Birmingham, Eng., as his headquarters. Later  
he sold needles. He was 60 years in this  
country and leaves one son and six  
daughters.

## R. Phene Spiers.

R. Phene Spiers, the distinguished archi-  
tect and archaeologist, who had done much  
research in the East, died in London Oct. 5  
last. He was educated at King's College  
and the Paris Ecole des Beaux Arts, and  
was a scholar and travelling student of the  
Royal Academy, was Past President of the  
Architectural Association, and honorary as-  
sociate of the American Institute of Archi-  
tects. He wrote several books on architec-  
ture.

## Stirling Lee.

The sculptor Stirling Lee, recently died  
in England. He was the talented author of  
the at one time much discussed reliefs in  
St. George's Hall, Liverpool. He was one  
of the founders of the Church Crafts  
League and first Secretary of the Interna-  
tional Society of Artists.

## Leon Tual.

Leon Tual, former president of the Paris  
Chamber of Commissioner-Appraisers, died  
last month at the Villa Montmorency, Au-  
teuil.

## TREASURES IN NEW GALLERY.

A second visit to the handsome new Gal-  
leries, which Lewis and Simmons have re-  
cently opened at No. 605 Fifth Ave., follow-  
ing their removal from No. 581 Fifth Ave.,  
reveals new treasures unseen before, and  
which add to the interest and attractiveness  
of the galleries.

The house, which deals exclusively in pic-  
tures of the early English, French and  
Dutch schools, XVIII century French furni-  
ture, early French and Italian marbles  
and bronzes, and old Oriental porcelains,  
etc., has recently received and placed on ex-  
hibition a striking heroic size bust in marble,  
of Napoleon as Caesar by Canova, mounted  
on a tall pedestal especially fashioned for  
it, of polished rosewood, adorned with gilt  
insignia, including the "N," the arms of  
France, and the "Bees." This stand is  
fitted with drawers for medals and other  
Napoleonicana. The bust is signed and dated  
1808, and is not like others "after Canova,"  
etc. The bust and stand are absolutely  
unique and should greatly interest all lovers  
of Napoleonana.

In the lower Gallery, beautifully lit and  
displayed, there is among other fine marbles  
and bronzes, an XVIII century life sized  
French figure of "Diana" in marble, re-  
markable for its foreshortening and ex-  
pression and modeling.

One hundred pictures loaned by Mil-  
waukeeans are on exhibition to Oct. 29 at  
the Milwaukee Art Institute. This is the  
second loan exhibition to be held there.

The second exhibition this month at the  
Montclair Art Association consists of oils,  
watercolors and etchings by Childe Hassam.

## LONDON LETTER.

London, Oct. 11, 1916.

The event which is now most exercising the minds of collectors is the forthcoming dispersal at Christies of the Japanese Lacquers collected by the late Sir Trevor Lawrence. The first portion will be sold Nov. 6-8, and the second Dec. 4-6. Sales of fine lacquer are rare occurrences and are likely to become even rarer, since the exportation of really exceptional pieces from Japan, is yearly becoming a matter of greater difficulty. For the Japanese learned their lesson from the days when European connoisseurs were allowed to denude Japan of as many fine color-prints as their knowledge and resources made possible, with the anomalous result that far finer and more comprehensive connections have been allowed to fall into European hands than any that exists in Japan itself. The authorities have, however, seen to it that the same position shall not arise with regard to lacquer and it will not be surprising if we find that certain of the items included in the Trevor Lawrence Sale, are bought back for re-importation to Japan. Many of the most important pieces are known to art-lovers through their exhibition on various occasions at the Burlington Fine Arts Club and elsewhere, although they will miss the magnificent chest from the Mazarin, Fontaine and Hamilton collections, which was sold at Christie's in the Spring, and also the famous Maria Van Diemen box, made about 1640, and presented by the executors to the Victoria and Albert Museum. Among the items of greatest interest is a cabinet for "The Poetry Game" with floral decoration in low relief, and a set of implements for "The Incense Game," decorated in high relief on several varieties of lacquer.

## The Dutch Buying Art.

Not a little curiosity has been aroused here in regard to the extraordinary increase in business lately done with Dutchmen at all the important sales. Indeed since the war began, the Dutch have suddenly become the keenest and most lavish purchasers at the salerooms, buying with a prodigality which formerly could hardly have been said to have been a feature of their race. The same thing is told me by some of the dealers who, by means of the unprecedented activity of Dutch buyers have been enabled to turn what would have been uncomfortably lean years into comparatively prosperous ones. There is little or no doubt that these clients are buying on behalf of either German collectors, or of German Museums and that works of art shipped to Holland are destined ultimately for a journey farther afield. That this fact is more or less recognized is borne out by the fact that very little is made public with regard to these deals, which, after all, are not of a particularly damaging character, seeing that they add to the financial resources of this country, while supplying to the enemy none of the impediments of war.

The War (how difficult it is to write without reference to it) has so far made only few artistic reputations, yet one of these is that of C. R. Nevinson, who though acclaimed by the few in the years preceding it, was not then master of sufficiently broad an art to make appeal to the multitude. That experience has considerably widened his powers is well evinced by the exhibition of his war paintings and drawings, now on view at the Leicester Galleries, where one can contemplate by their means, the effects and circumstances of warfare in a way which has hitherto been denied to the mere civilian. There is no denying the fact that the geometrical convention which Nevinson has laid down for himself, accords well with his efforts towards the portrayal of motion and of action and that the repetition of certain forms and angles gives to his compositions an intensity of effect peculiarly valuable in depicting scenes of violence and force, in which all detail is subordinated to one supreme end. I personally have seen nothing which has brought home so vividly the horror as well as the sublimity of war.

## Raymond Wyer Returning to America.

\* Raymond Wyer, art director, critic and lecturer, is returning to N. Y., after a stay in England devoted for the greater part to the preparation of a series of articles for the British Government. Winter will find him giving a number of lectures throughout the States on the Old Masters and the Modernists. He was greatly interested, while over here, in the Post-Impressionist work carried out in relation to decoration by Roger Fry at his Omega Workshops, where some beautiful pottery and textiles are being produced.

L. G.-S.

The Newark Public Library will receive almost the entire \$250,000 estate of Vice-Chancellor Howell of that city, on the death of his widow.

E. H. Blashfield has been added to the excitement in that town ran high. The administrators of the Schools of the Pa. Academy, the faculty of the Schools of the Pa. Academy, the

## MANTEGNA FOUND AT MODENA.

Milan, Oct. 5, 1916.

Italian art circles, and to a lesser degree, the general public have been interested in a newly discovered painting of Mantegna (1431-1505) which has an estimated value of \$10,000, and which, owing to the circumstances of its discovery involves a dispute regarding its real ownership. The story is as follows: Some months ago a miscellaneous lot of odds and ends which had accumulated in a storeroom connected with the Cotarelli Orphanage at Correggio, was sold by the agent in charge, to a vendor of second-hand articles for \$5. Among the junk was an extremely dirty and worthless looking old picture which the vendor was glad to dispose of at what was to him a good profit, namely \$2. The buyer, in his turn, made a still better profit when he obtained a little later, \$25 for the picture. The last purchaser happened to be the Marquis Matteo Campori, a well-known connoisseur and art collector of Modena. He sent the picture to the artist, Carlo Moroni, of Milan, to be cleaned and repaired. Signor Moroni, who happens to be a good judge of ancient art, immediately suspected that it was a Mantegna, and his surmise turned out to

be the Charity Organization (Congregation di Carità) of Correggio, who now consider that the precious work of art in reality is their property, a decision which appears to have also been sustained by the Superintendent of Museums and Galleries of Parma who investigated the matter on behalf of the Ministry of Public Instruction. As the result of this decision the Mayor of Correggio, on behalf of the commune of Correggio, has been instructed to take the necessary legal steps for the recovery of the picture. It is stated, however, that the town authorities of Correggio are more anxious to obtain possession of the picture itself, than of its value in money.

It is now understood that in order to settle all dispute, and to avoid litigation, the present owner of the picture, Marquis Campori has decided to present it immediately to the Modena Gallery and not, as he originally intended, together with his entire collection at his death. Gian Dauli.

## Minerva's Escape.

There is not a little heart-burn in Paris over the fact that a magnificent statue of Minerva of unknown age, which was sequestered here in the early weeks of the

## PARIS LETTER.

Paris, Oct. 11, 1916.

The sculpture department of the Louvre, since it has been reopened, offers many new impressions to the visitor. In the absence of the works of supreme value, removed for safety to the deepest vaults beneath the old palace at the war's outbreak—some of them sealed up in massive masonry, as in the case of the Venus of Milo—he will be glad to find some of those of Barye, Carpeaux—whose dancing group on the front of the Opera is one of the most wonderful of modern production—and Rude, which it had probably never before been his privilege to see.

At the Luxembourg, also, whole series of pictures by dead and living artists, not hitherto accessible to the public, challenge attention. There are fine drawings, studies in oil and cartoons by Delacroix, Puvis de Chavannes, Meissonier, Rosa Bonheur, Bastien-Lepage, Cazin, Detaille, Fantin-Latour, John Paul Laurens, Flandrin and others. It ought to rejoice those whom the war has banished temporarily from Europe that when they return to this centre of estheticism they may find the great galleries enriched with capital works which hitherto have been comparatively unknown to them—a happy recompense for enforced absence.

## Influence of the War on Art.

In Paris, as elsewhere, there is comment upon the fact that the war has proved the occasion of bringing into more favorable relief than had been possible previously, whatever there is of real value underlying all the so-called heretical movements in art, which have been a cause of such great perturbation in the critical world during the last ten years. Hardly any French artist of such pronounced "cubist" tendencies as the British Nevinson has distinguished himself by his battle-front pictures in equal degree. Matisse and his "school" have remained relatively negative, so far as their esthetic propaganda may have been productive of concrete results since the beginning of the war. No practical advance, no more intimate bond of sympathy between them and the living world, has become apparent. But many other artists, who have never been willing to adopt the new-fangled principles to the full, have openly profited by the suggestiveness of their efforts, have nevertheless—partly because of this influence and largely also because they found at last the opportunity for their nobler talent—succeeded in expressing the modern spirit and atmosphere of war in a manner that later, probably will be deemed peculiarly characteristic of this age. If any of those "neo-impressionist" movements has taught something of really positive value, it is the merit of individual, spontaneous expression, which means, of course, that an artist's life-work should be a kind of psychological cosmogony, that whatever is vital or significant in personal experience should be reflected in his art by a labor absolutely obedient to the sincere processes of the intelligence, the emotions and the passions.

## Actuality in An Epic Glamour.

Artists, unusually gifted, have devoted themselves, in every branch of army service, to the cause that they believed to be right. Those whose pictorial work, incidentally performed, is photographic in its accuracy cannot hope that it will ever be regarded as much more than merely documentary in interest. But those in whom the fire of true genius kindles in any perceptible degree easily invest actuality with the glamour of epic symbolism, and so create a thing that grips the imagination and the soul of every competent beholder. An American painter, Charles Thorndike, now temporarily invalidated after months of imminent danger, while ambulance-driving at the front, who, before the war studied all the new movements with conscientious fairness and openness of mind, has proved the truth of all this in some of the sketches which he has brought from the front. It has been intimated by an English writer that every artist of genius sees this war "through a temperament." Mr. Thorndike reflects the lamentable ruins of Albert, Arras, Rheims and scores of villages and farms through a richly-endowed temperament; and these objects on his canvas have become as poems, not of the conventional sort, dependent on rhyme and rhythm, but like those of Ossian and the writer of the Book of Job. This, indeed, is the art that will be one of the finer fruits of the war. It offers the new, the dominant esthetic note of the future.

## Exhibition of War Photographs.

There has been an immense attendance at the exhibition of the war photographs made under the sanction of the governments of the Allies, recently opened in the Pavillon de Marsan. Many large rooms, usually filled with examples of decorative art, are devoted to it. It is probable the exhibition will be repeated in some of the chief cities of America. It would be impossible to exaggerate the sense of realism it imparted.

Briggs Davenport.



OLD WOMAN REFLECTING AFTER HER READING.

Rembrandt.

Recently Purchased by Mr. Henry C. Frick from the coll'n of M. Jules Porges of Paris.

be correct; according to the opinion of the eminent art-critic, Gustavo Frizzoni and others who carefully examined the picture, there is no doubt, it would seem, that it is a late work of the great Venetian master.

The painting, which is in tempera, on very fine canvas, and measures 56 x 44 centimetres. The signature "Mantineaus" has nearly disappeared, but one can still decipher it, and the date, Jan. 5, 1493, is quite legible. The painting represents a striking and most impressive head of Christ, unfortunately had been varnished and mounted on wood; and this affected the color to some extent, by darkening the tone. Nevertheless, one can fully recognize the great qualities of the artist who maintained his freshness in his old age. He was 62 when this work was painted.

Naturally the Marquis Campori was greatly pleased with his fortunate find, and it was his intention that this picture, together with his entire collection would eventually go to the Art Gallery of Modena. In the meantime, however, the news of the picture's importance artistically, and especially, intrinsically, had reached Correggio and

war, as forming part of the stock of an Austrian antiquary who promptly fled to his own country rather than go to a concentration camp, has found its way to Germany and is now exhibited in a Berlin museum. Its value is placed at \$100,000. The story of how it was got out of the hands of the sequestor and out of France is simply this. An Italian antiquary came to Paris from Naples last year, and presented documentary proof that the statue was his, and that he had entrusted it to his brother antiquary, the Austrian, to be sold. A French tribunal recognized this proof and the Minerva was withdrawn from the sequestered stock. It was sent to Switzerland. Thorough what agencies it was thence transported to Berlin remains a mystery. The heart-burn in France is largely due to a suspicion that the authorities were fooled, and that while technically the statue belonged to the Neapolitan claimant, it was, in reality, the property, all the time, of the escaped Austrian.

W. Elmer Schofield has been promoted to the rank of Captain of the Royal Artillery of the British Army and writes in great spirits from the front in France.

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## COMING ART AUCTIONS.

(Continued from Page 3)

stuccos are Donatello's "Madonna della Rosa," two bas-reliefs by Gian of Bologna, two Madonnas by the master of the Pellegrini Chapel and busts of Dante and Petrarch.

There is a collection of antique wrought iron, which includes a number of examples from the famous Perruzzi collection. Among the Renaissance furniture are three marriage chests or cassones, many Dante chairs and Savonarolas, as well as cabinets and tables. The sculptures in wood include a bust of a young woman by Bernardino Rossellino. There are also XIV century majolicas, coins and medals, Murano glass, ivory carvings and rare linens.

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## EXHIBITION CALENDAR FOR ARTISTS.

Art Institute of Chicago—29th Annual Exhibition of Paintings and Sculpture.	Nov. 2, 1916
Opens . . . . .	Dec. 7, 1916
Closes . . . . .	Oct. 23, 1916
Last Day for Receiving Exhibits at the Art Institute . . . . .	
Pennsylvania Academy—Phila. Water Color Club and Pa. Society of Miniature Painters.	
Opens . . . . .	Nov. 5
Closes . . . . .	Dec. 10
Miniatures Received . . . . .	Oct. 23
Corcoran Gallery, Washington, D. C.—Sixth Exhibition of Contemporary American Oils.	
Opens . . . . .	Dec. 17, 1916
Closes . . . . .	Jan. 21, 1917
Entries by . . . . .	Nov. 11, 1916
Last Day for Receiving Works at the Gallery . . . . .	Nov. 27, 1916

## Some Other Collections.

On Nov. 4, there will be placed on view in the galleries an important collection of examples of the work of the London Royal Society of Painters in Water Colors, to be sold at the galleries on the evenings of Nov. 9 and 10. This will include works by Sargent, Alfred Parsons, R. W. Allen, D. Y. Cameron, C. Gregory, C. Napier Hemy, H. Honeshall, H. H. Stanton, W. R. Flint, Mrs. William Allingham, W. Eyre Walker, G. Clausen, J. C. Dalman, A. Hopkins, J. Patterson and E. A. Waterlow, among others. It is the first occasion the Society has exhibited outside of its own galleries.

The Judson D. Metzgar collection of Japanese color prints will be placed on view Nov. 4 and sold the afternoon and evening of Nov. 13 and the afternoon of Nov. 14. On Nov. 4 will also be seen the antique and modern English and French furniture of J. B. MacDonald, Esq., to be sold on the afternoons of Nov. 9 and 10.

The important collection of American and foreign book plates formed by the late Dr. Henry C. Eno will go on view Nov. 14 and be sold Nov. 16 and 17. On Dec. 9 will be placed on exhibition the collection of velvets, brocades, embroideries, laces, fans, silver, Spanish illuminated MSS. and other objects of Arthur Blackborne of London, to be sold on the afternoons of Dec. 18-20. On Dec. 9 also will be opened the display of a collection of Chinese porcelains, pottery, jades, agates, bronzes, etc., of Ernest Marsh, J. P., of England, which is to be sold on the afternoons of Dec. 14-16. Then on Dec. 11 will be seen the Americana of Mrs. John Henry Osborne and Dr. Carlos E. Godfrey, which are to be sold Dec. 13-15.

## The John D. Crimmins' Collection.

For many years Mr. John D. Crimmins, formerly Park Commissioner, has been collecting maps, plans, and views of New York City. This collection, which is one of the finest in existence, and some choice books from his library, are now on exhibition at the Anderson Galleries and will be sold on the aft's and eve's of Nov. 10.

## The McCurdy Library Sale.

Richard A. McCurdy, for many years President of the Mutual Life Insurance Co., was a buyer of handsome sets of works by favorite authors, and of choice books on history, literature, and art. His library is now on exhibition at the Anderson Galleries and will be sold on the aft's of Oct. 30 and 31. To complete a two-session sale some books from other consignors have been added to the catalog under a separate alphabet. In early English literature are the first editions of works by Bacon and Milton, and one of two known copies of Sir Thomas Brown's *Tracts*, published in London in 1683. The sale also includes a remarkable Stevenson collection, including two Manuscript Note Books, a manuscript record of his correspondence made by Stevenson, the original manuscript of a poem, some musical manuscripts and autograph letters, and the first copy ever offered at public sale of "Poetical Fragments."

## The Warren Musical Library.

The Musical Library of the late Samuel P. Warren, the dean of American organists, is now on exhibition at the Anderson Galleries preliminary to the sale on the aft's of Thursday and Friday. Mr. Warren collected his books and MSS. in both Europe and America, and some of the finest pieces came from the libraries of the King of Naples, Richard Grant White, Ed. Grell, and Lowell Mason. The letters of Liszt, Mendelssohn, Meyerbeer, Wagner, and other musicians are of great interest, and among the other autograph material are MSS. of Bach, Czerny, Gluck, Graun, Krebs, Leo, Mozart, Rinck, Rungenhagen, Schrimpf, and Schumann. Mr. Warren's collection of early English and American hymn books was large. Some of them date back to 1604. Of vocal scores for the use of choirs the Warren library contains 10,000 pieces and there are 2,000 anthems and carols. Many fine books on the history of music are in the collection, notably Audsley's *Art of Organ-Building*, Hipkin's *Musical Instruments*, a Missal, Nurnberg, 1498 and Heinrich Loris's *Dodekachordon*, Basle, 1547.

## Oriental Art to Be Sold.

A collection of Chinese porcelains, snuff bottles, and carvings of the Sung, Yuan, and Ming dynasties, including many charming examples, consigned by Albert Ottinger of New York, and antique furniture, Oriental rugs, old carvings, bronzes, Japanese color prints, brocades, embroideries, and many decorative objects of art from the estates of A. M. Palmer, the theatrical manager, Judge Joseph F. Daly, Mrs. Nora Godwin, and other owners, is on exhibition at the Anderson Galleries, and will be sold on the aft's of Nov. 2, 3-4. Many of the objects in the collection are unusually interesting.

## Dramatic Collection to Be Sold.

A small but very interesting collection of dramatic material is now on exhibition at the Anderson Galleries, preliminary to public sale on the aft's of Nov. 9. It includes a large number of portraits of actors, collected by the late A. M. Palmer. There are also many autograph letters and documents, and the sale includes the entire collection from The Playhouse of Washington, D. C. the principal features of which are scarce, English and American Playbills, portraits, prints, and paintings.

## Pekin Palace Ceiling \$3,800.

At a sale at Silo's Fifth Ave. Galleries, on Oct. 14, a great gold and silk ceiling, from the Council Chamber of the Imperial Palace at Pekin, sold to a western dealer, Mr. J. W. Barry, for \$3,800. It measures 21 1/2 by 19 1/2 ft. An XVIII century landscape tapestry brought \$700 from Mr. A. R. Livermore, and Mr. J. W. Howe gave \$360 for a walnut divan, upholstered with needle-work tapestry, of the Louis XV style. Mr. P. S. Lyons paid \$190 each for two walnut armchairs, upholstered in verdure tapestry, and Mr. E. G. Snow, \$165, for an armchair with Aubusson tapestry of the Louis XIII period.

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